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ABSTRACT

This project was conceived as a technique for helping to eliminate a cultural void in the areas of art, music, and theatre in the service area of Western Kentucky University. To implement this concept, demonstrations were conducted in art, music, theatre, and in library and lecture resources in 16 counties over a four-year period. The attendance of these workshops totaled 5,386 over the four years. Periods of instruction lasted three hours and all workshops met twice monthly. A variety of instructional materials was available throughout the life of the workshops, e.g., six potter's wheels, six electric kilns, and six portable looms in the art workshops and 40 stringed instruments and an adequate supply of sheet music in the music workshops. These workshops were in essence seminars emphasizing free discussion, exchange of ideas, practical methods, skills, and principles and were directed toward adults already employed in the fields. Since the beginning of the project, 34 ongoing programs in art, music, and theatre have been developed in the 16 counties served. (CK)

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CULTURAL ENRICHMENT THROUGH COMMUNITY ACTION

FINAL PROJECT REPORT

by

O. J. Wilson

Project Director

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Western Kentucky University Bowling Green, Kentucky

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CULTURAL ENRICHMENT THROUGH COMMUNITY ACTION

Project No. 69-011-010

by
O. J. Wilson, Project Director
Western Kentucky University

Bowling Green, Kentucky
July, 1970

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O. J. Wilson

CHAPTER I

DESCRIPTION OF PROJECT ACTIVITIES

The "Cultural Enrichment through Community Action" Project, sponsored jointly during the four-year period 1966-1970, was conceived by the author as a technique for helping to eliminate a cultural blight or void in the areas of art, music, and theatre in the service area of Western Kentucky University. In the original project proposal submitted to the State Agency for Administration of Title I of the Higher Education Act of 1965, the author attempted to set forth a rationale for proposed cultural enrichment workshops as follows:

> "Notwithstanding the fact that Daniel Boone blazed a trail from North Carolina into Kentucky before our Revolutionary War, there appears to have been a tendency on the part of early settlers to continue to move westward rather than to remain in this state. As a consequence, many new frontiers were established by immigrants from Kentucky as they pushed toward the great Northwest, toward California, or into Texas. Regardless of the reasons which prompted early settlers to migrate elsewhere, the process has continued throughout the history of Kentucky. The out-migration from Kentucky since 1950 has been a matter of concern not only to the people of this state but to the federal government as well. The extremely high rate of out-migration has been attributed in part to the decline of the coal industry in the state and to the subsequent search for employment by those who were formerly engaged in mining. This may be true to a lesser degree in farming, lumbering, and other industries which

have undergone a similar decline in recent years. This, however, is not the whole story with respect to out-migration. A comparison of the educational and cultural advantages of most of the youth of Kentucky with the youth of more progressive states and regions forces one to the inescapable conclusion that we are a culturally disadvantaged people. We are heirs to a rich and resplendent cultural heritage which has bequeathed to us the works of great masters in art, in music, in the theatre, and in every aspect of literature. However, our acquaintance with and knowledge of this vast cultural heritage is slight and superficial. It is small wonder, therefore, that children are born into homes where even the most elementary understanding and appreciation of this cultural heritage is absent and that they attend public schools whose curricula are devoted to subject matter of a more pragmatic nature. Consequently, youth grows into maturity without the benefit of or impact from much of the tremendous heritage which the youth in other areas are permitted to share and to experience. This, undoubtedly, accounts for much of the out-migration of young people, particularly, in search of a richer and fuller life in other regions.

In view of the foregoing background information concerning the problem of meager opportunity for cultural enrichment at the community level, it is manifestly urgent that immediate action be taken to stem the out-migration of youth from the State of Kentucky. Youth must be provided other options than that of earning a livelihood on the farm, in the coal mines, or in some roadside enterprise; they must be provided other means of recreation than to view a released motion picture in a grimy and obsolete theatre, or to read comic books or lurid and cheap paperbacks from the local newsstand; and, finally, they must be provided with some other option than that of leaving the State of Kentucky to find an aesthetic and enriched life for themselves and their family, or growing old in an environment characterized by a severe cultural lag. Consequently, this project is

> designed to stimulate action at the community level in providing young people, particularly, and the adult population, in general, with a wide range of experiences which will contribute to a greater enjoyment and enrichment in life for people where they are, rather than to force them to move elsewhere to enjoy these experiences. . . ."

In an effort to implement the concept contained in the foregoing excerpt from the initial project proposal, pilot demonstrations were conducted in five areas at three locations as follows:

1. On February 4, 1967, pilot demonstrations were conducted at the Russellville High School in Russellville, Kentucky, in art, music, theatre, and in library and lecture resources with approximately 900 participants in attendance. Russellville represented a so-called medium-sized city.

2. On February 11, 1967, pilot demonstrations in the same areas were conducted at the Hardinsburg High School in Hardinsburg, Kentucky, with approximately 100 participants in attendance. Hardinsburg was a representative small city.

3. On March 4, 1967, pilot demonstrations were conducted in the same areas at the Daviess County High School in Owensboro, Kentucky, with approximately 1, 500 participants in attendance. Owensboro was a representative large city, thus providing the Project Director and his staff with valuable experience in planning workshops in communities of various sizes.

Following the pilot demonstrations at Russellville, Hardinsburg, and Owensboro, the Regional Advisory Council, discussed in detail in Chapter IV, recommended to the Project Director that library and lecture resources be omitted in future project planning and that consideration be given only to conducting workshops in art, music, and theatre. Hence, the Project Director decided to invite county advisory committees in the twenty-county service area of the University to submit requests for workshops in these three areas for decision by the Regional Advisory Council. As a consequence of this decision, the Council voted to conduct workshops during the 1967-68 academic year in Scottsville, Allen County, Kentucky; in Hardinsburg, Breckinridge County, Kentucky; in Owensboro, Daviess County, Kentucky; in Clarkson, Grayson County, Kentucky; in Russellville, Logan County, Kentucky; and in Franklin, Simpson County, Kentucky.

The workshops in art, music, and theatre in these six counties were conducted over a period of twelve months from September 1, 1967, through August 31, 1968, with 1,082 participants in the six counties, viz:

Clarkson --	240 participants
Franklin --	173 participants
Hardinsburg --	156 participants
Owensboro --	140 participants
Russellville --	201 participants
Scottsville --	172 participants

For the 1968-69 academic year, the Regional Advisory Council approved workshops in art, music, and theatre in Morgantown, Butler County, Kentucky; in Hawesville, Hancock County, Kentucky; in Radcliff, Hardin County, Kentucky; in Greenville, Muhlenburg County, Kentucky; and in Bowling Green, Warren County, Kentucky.

The workshops in these five counties were conducted over a period of eleven months from September 1, 1968, through July 31, 1969, with 889 participants in the five counties, viz:

Bowling Green --	110 participants
Greenville --	197 participants
Hawesville --	178 participants
Morgantown --	115 participants
Radcliff --	289 participants

For the 1969-70 academic year, the Regional Advisory Council approved workshops in art, music, and theatre in Glasgow, Barren County, Kentucky; in Hodgensville, Larue County, Kentucky; in Tompkinsville, Monroe County, Kentucky; in Hartford, Ohio County, Kentucky; and in Elkton, Todd County, Kentucky.

The workshops in these five counties were conducted over a period of ten months from September 1, 1969, through June 30, 1970, with 915 participants in the five counties, viz:

Barren --	228 participants
Elkton --	112 participants
Hartford --	143 participants
Hodgensville --	213 participants
Tompkinsville --	219 participants

In recapitulation, the attendance at the workshops in art, music, and theatre in sixteen of the twenty counties in the service area of the University during the four-year period in which the project was operated was as follows:

1966-67	--	2,500
1967-68	--	1,082
1968-69	--	889
1969-70	--	915
Total		5,386

This concludes the description of project activities, their nature, their location, the dates during which they were conducted, and the number of participants in the various counties during the four years of the project operations.

CHAPTER II

CONTENT, MATERIALS, METHODOLOGIES, AND OBJECTIVES

Chapter I attempted to report on project activities, their nature, location, and dates during the four-year period 1966-70. This chapter is concerned with the content, materials, methodologies, and objectives of instruction in the various workshops during the same period.

Content

Periods of instruction lasted for three hours, and all workshops met twice monthly. Each workshop in art, music, and theatre lasted 12-16 weeks which means that participants were given 18-24 hours of instruction in each area. Since all workshops for a given community were conducted simultaneously, a participant could attend only one of the three workshops in his community. If he elected to attend the art workshop, he could not attend the workshops in music and theatre. This procedure resulted in the registration of participants with a strong basic interest in each workshop.

The curriculum in art consisted of Painting, Drawing, Ceramics, Crafts, and Weaving with the art instructor accepting the recommendation of the County Advisory Committee concerning the sequence of any three of the five areas of art.

In music, the curriculum included Choral Music, Strings, Instrumental Music, and "Mummers Band" with the County Advisory Committee

recommending the sequence for three of the four areas of music. The term "Mummers Band" refers to a miscellany of instruments such as the banjo, the saxophone, the ukulele, the xylophone, cymbals, triangles, tambourines, and various types of drums.

The curriculum was less flexible for theatre since only Acting, Stagecraft, and Directing and Producing were taught. The sequence of these areas was the same in all theatre workshops with Acting being taught during the first quarter, Stagecraft the second, and Directing and Producing the third and final quarter.

Materials

Fortunately for Western Kentucky University and for all of those who participated in the cultural enrichment workshops, a variety of excellent instructional material was available throughout the life of the project. For instance, in the art workshops, the Project Director purchased six potter's wheels and six electric kilns to aid in the instruction in Ceramics; six portable looms were purchased, and 22 portable weaving frames were constructed to assist with instruction in Weaving; fifty table-type easels were purchased to assist with instruction in Painting, and an excellent selection of brushes, paints, canvas, wood for framing, and other art supplies were available at all times. It should be added here that clay and glazes for ceramic objects, yarns for Weaving, and plastics, wire,

glass, and other necessary items for instruction in Crafts were also supplied from project funds.

To support instruction in the music workshops, forty stringed instruments such as violins, violas, and cellos were purchased from project funds along with approximately seventy-five small instruments for use in the "Mummers Band." Moreover, an adequate supply of sheet music was available for instruction in Choral Music. No effort was made, however, to purchase instruments for Instrumental Music because of the availability of a large number of band instruments in each community. It was gratifying, in this connection, to find a large number of former band participants in every community, and in a surprisingly large number of cases, these people owned their own instruments and were delighted to have an opportunity to participate in a community band.

In the theatre workshops, certain basic equipment was provided for each workshop instructor. While no particular item was purchased to support instruction in Acting, make-up kits and stagecraft kits containing complete make-up and stagecraft materials and tools, and two dozen spotlights, were available to support instruction in Stagecraft. Moreover, scripts were provided from project funds for use in Producing and Directing, and costumes were rented in some instances to support the major dramatic production growing out of theatre workshop instruction.

Perhaps it is in order at this point to insert a concluding statement that the materials available for instruction in the forty-eight workshops conducted in sixteen counties appear to have been entirely adequate. Every request for instructional supplies during the life of the project was approved by the Director, and the material requested was made available.

Methodologies

In a sense of the word, one might describe the principal methodology used in instruction as "the workshop method." The term workshop is defined as "a seminar emphasizing free discussion, exchange of ideas, practical methods, skills, and principles that is given mainly for adults already employed in the field." The transmission of knowledge and/or skills in the various workshops was, therefore, a unique and consistent method whereby the participant learned by doing and by participating in practical experience. It must be understood, however, that workshop instructors drew upon a vast background of knowledge and experience in their instruction. It is undoubtedly safe to assume that each instructor utilized those techniques and methods which had been previously tested and found to be most effective in the classroom. Consequently, a variety of techniques and methodologies were utilized by the instructors within the framework of the workshop or seminar-type of organization for instruction.

Objectives

As indicated in Chapter I of this report, the principal objective of all workshop instruction was to help eliminate or narrow the cultural gap which exists in most of the small communities in this region by providing instruction in an area of interest to workshop participants in art, music, or theatre. It has been a basic assumption of the Project Director and of most of the instructional staff associated with him that every person possesses some potential for creativity. He may never have had an opportunity, may never have been stimulated to give expression to this potential, and it was hoped that all participants in art, music, or theatre workshops, working with others having a similar interest, might be stimulated to give expression to a long dormant urge to create in the field of aesthetics. This assumption, as it turned out, was well-founded because many adults over fifty years of age found that they could paint beautiful pictures, create attractive ceramic objects, design beautiful shawls, scarfs, or rugs, effectively characterize a man or woman in drama, or participate in a choral or instrumental production in ways which brought satisfaction and a sense of achievement.

Probably the individual objective of bringing a pleasurable and satisfying experience to a human being should take precedence over every other objective in adult education. However, viewed from the point of view of the educator, if the cultural heritage is to be truly transmitted from generation to generation, it is essential that every adult possess a measure

of competence in some area of aesthetics. Hence, some knowledge of and acquaintance with art, or music, or theatre on the part of the parents helps to place the proper emphasis on the so-called "fine arts" in the home, in the school, and in the community where young people reside. In this way, a narrowing of the cultural gap to which the author has previously alluded is achieved.

CHAPTER III

DESCRIPTION OF THE PARTICIPANTS

Chapter III is concerned with an analysis of the description of the participants in the cultural enrichment workshops, including number, occupational types, organizational training, prior training and/or experience, educational background, age, and sex.

Number of Participants

The total number of participants in the cultural enrichment workshops during the four-year period of the project was 5,386. Since there were three workshops in each of the sixteen participating counties in the service area of Western Kentucky University, this constituted an average of 336 participants per county per year. The average annual participation in all workshops amounted to 1,346 per year during the four-year period.

Occupational Types

The participants in the cultural enrichment workshops represented a wide variety of business, industrial, professional, and semi-skilled persons. It was quite common, indeed, to find a cross section of merchants, plant executives, school teachers, high school and/or college students, ministers, physicians, engineers, practicing artists, mechanics, housewives, farm workers, and retired persons in any given workshop.

It is highly probable that one of the greatest assets to instruction in the various workshops was the great diversity of experience, background, and ability available to the instructor. Many of the participants were competent to assist instructors in the workshops and thus increase their effectiveness and productivity.

Organizational Training

Except in only a few instances had any of the participants in the various workshops had organizational training since high school days. A good many of them, of course, had participated as members of a high school band, glee club, or dramatic group in earlier years, and a few had continued to participate in instrumental and choral groups, such as church choirs, and in art guilds and community theatres. Notwithstanding the fact that this was the exception rather than the rule, all prior organizational training was most valuable in providing a nucleus for instruction in the various workshops. A classic example of this fact was noted at Glasgow, Kentucky, in the Barren County instrumental music workshop. A military band had formerly had its headquarters at Glasgow, and a considerable number of experienced former bandsmen resided in that city. Consequently, it was relatively easy for the instructor to develop a large community band by drawing upon the personnel and instruments of the deactivated military band.

Prior Training and/or Experience

As was indicated in the foregoing paragraph, the extent of organizational training was relatively small. On the other hand, the great variety of prior training and experience in the various professions was exceedingly diverse with doctors, lawyers, school librarians, and various skilled and semi-skilled persons having many, many years of practical experience in their respective fields. In some instances, housewives would attend such workshops as weaving and report that they had kept their interest alive for many years by improvising some type of portable loom for weaving scarfs and small rugs. In other instances, some adults who had never divulged an interest in painting to anyone before would bring to the workshop paintings which they had worked on for a number of years. In these instances, the workshops proved extremely helpful and stimulated these persons with considerable interest and ability in various areas to reveal their interests, to report on the projects which they had undertaken, and to participate freely with other members of the workshop in undertaking new projects.

Educational Background

The educational achievement in the workshops in the sixteen participating counties was as varied as the occupational types, organizational training, or prior training and experience. This fact is illustrated by

examining the participants in Todd County which contained a representative cross section of the participants in the cultural enrichment project. The record indicates that eighty per cent of the participants in the music workshops in Todd County had completed high school and that the remaining twenty per cent consisted of college graduates or college students. In the theatre workshops of that county, however, fifty per cent of the participants were adults who had not graduated from high school, and the remaining fifty per cent were high school graduates. On the other hand, the art instructor in the Todd County art workshops indicated that as many as fifty per cent of his students either were public school teachers or members of some profession and that ten per cent had had some previous training in art. In Grayson and Monroe Counties, however, every participant in the dramatic workshops of those two counties was a member of the high school dramatic group and attended the drama workshops along with their respective drama directors. Consequently, it is obvious that there is great diversity in the educational level of the participants in the various workshops.

Age

The same introductory statement could be made concerning the range in age among the participants of the various workshops as has been stated in the preceding paragraphs: Some of the participants, particularly

in workshops in choral music, were as young as ten to twelve years of age, while many of the housewives and retired persons were sixty years of age and over. For instance, out of a total of 196 participants in weaving during the project period, twenty-four persons were under twenty years of age; seventeen participants were twenty to thirty years of age; fifty-four participants were thirty to forty years of age; fifty-nine participants were forty to fifty years of age; and forty-two participants were fifty years of age and over. Moreover, it was estimated that the average age of the participants in the various crafts workshops was forty-five to fifty years of age. Hence, the range in age was a highly valuable factor.

Sex

Unfortunately, the number of females in attendance in the various workshops was highly disproportionate to that of males. For instance, the participants in the weaving workshops reported in the previous paragraph comprised 166 females as opposed to thirty males; in the crafts workshops, also referred to in the previous paragraph, ninety-eight per cent were women. During the period in which the project was in operation, approximately eighty per cent of all participants were female while twenty per cent of the participants were male.

Since the workshops were conducted primarily for adults, and since professions and occupations tend to compete heavily for the time for adult males, it appears logical to conclude that the workshops were patronized more consistently by females than by males.

CHAPTER IV

GENERAL ORGANIZATION

Chapter IV is concerned with a discussion of the general organization of the "Cultural Enrichment through Community Action" Project in terms of personnel, advisory groups, and other participating institutions. The chapter will explain how the project was organized to achieve maximum participation at both the regional and county levels.

Project Staff

The project staff consisted of three persons who administered the project on behalf of the State Agency for Title I Projects in Higher Education and Western Kentucky University. Moreover, the instructional staff consisted of heads of the departments of Art, Music, and Speech and Theatre and of workshop instructors supplied by these three departments. For biographical listings of both administrative and instructional personnel, see Appendix A.

The project administrative staff consisted of the following:

Project Director
Assistant Project Director
Project Secretary.

The Project Director was responsible for organizing the Regional Advisory Council and the various County Advisory Committees for the project, preparing the workshop schedule for each session, working with

the appropriate department heads in the selection of instructors, providing supplies and equipment for instruction in the various workshops, maintaining project records, and submitting reports periodically to the Coordinator for the State Agency, Title I Projects in Higher Education.

The Assistant Project Director received and recorded attendance reports for each period of instruction in the workshops, prepared the project payroll, delivered checks to the workshop instructors, prepared requisitions and coordinated the delivery of supplies to the workshop instructors, helped prepare news releases concerning workshop operations and activities, prepared travel expense reports for the Project Director and the workshop instructors, and, in the absence of the Project Director, received telephone calls and answered correspondence concerning the operations of the various workshops.

The Project Secretary handled all day-to-day correspondence for the Project Director, reproduced and disseminated all news releases concerning the workshops, and typed all quarterly and annual reports for transmittal to State Agency.

It should be added that the Project Secretary was a full-time employee of Western Kentucky University and worked with the Project Director in his role as Director of the Office of Institutional Research. The Assistant Project Director, however, was a graduate student and hence was only a part-time employee of the University.

Advisory Groups

When the Project Director drafted the initial project proposal for transmittal to the State Agency for Title I Projects in Higher Education, he was firmly convinced that such a project as the "Cultural Enrichment through Community Action" Project could not succeed unless there was broad participation at the regional and local levels to interpret the project and to stimulate participation in the workshops. Consequently, the first order of business for the Project Director after the project was approved was to organize a Regional Advisory Council within the service area of Western Kentucky University. The members of this Council were nominated by either the mayor of the city in which the person resided, the county judge of the county in which the nominee lived, or the county superintendent of the county concerned. The following named persons, representing the counties indicated, comprised the Regional Advisory Council for the cultural enrichment project:

ALLEN COUNTY
Mrs. Eva Meredith
Scottsville

BARREN COUNTY
Mrs. James Norris Gray
Glasgow

BRECKINRIDGE COUNTY
Mr. Aubrey Bowie
Hardinsburg

LARUE COUNTY
Reverend Clayton Boyer
Hodgenville

LOGAN COUNTY
Mrs. Thomas A. Noe, Jr.
Russellville

MCLEAN COUNTY
Mr. Joe Allen Anthony
Calhoun

BUTLER COUNTY
Mrs. Clay Keith
Morgantown

DAVIESS COUNTY
Mrs. John Boardman
Owensboro

EDMONSON COUNTY
Mrs. Elaine Parsley
Brownsville

GRAYSON COUNTY
Mr. Phillip Cooper
Clarkson

HANCOCK COUNTY
Mr. William Buck
Hawesville

HARDIN COUNTY
Mrs. Mayme Louise Bennett
Vine Grove

HART COUNTY
Mrs. Fred Daniell
Horse Cave

METCALFE COUNTY
Mrs. Nell Vanzant
Edmonton

MONROE COUNTY
Mr. Harold Smith
Tompkinsville

MUHLENBURG COUNTY
Mr. Robert Walker
Central City

OHIO COUNTY
Mrs. Fount Crowe
Beaver Dam

SIMPSON COUNTY
Mrs. Elizabeth Link
Franklin

TODD COUNTY
Mrs. Allen C. Franks
Guthrie

WARREN COUNTY
Mr. Norman V. Lewis
Bowling Green

The members of the Regional Advisory Council served a double function: On the one hand, they advised the Project Director concerning such matters as selecting counties and cities in which workshops could be conducted and of helping to identify community leaders in their respective counties for service on County Advisory Committees. The second function served by the members of this Council was in connection with the County Advisory Committees because each member, by virtue of membership on

the Regional Advisory Council, became Chairman of the County Advisory Committee in his or her county. The responsibility, therefore, for forming each County Advisory Committee and of communicating with the Project Director concerning the readiness of each county to undertake cultural enrichment workshops depended largely upon the members of the Regional Advisory Council. Reactions from some of the members of the Regional Advisory Council have been included in Chapter VI of this report.

A list of the members in the various County Advisory Committees appears below. It should be noted, however, that there have been several changes in the committee chairmanships in some of the counties since the Regional Advisory Council was initially formed.

ALLEN COUNTY
Mrs. Eva Meredith, Chairman
Dr. Charles Alexander
Mr. Ralston Bewley
Mr. Wayne Dunn
Mrs. Wayne Dunn
Mr. Val A. House, Jr.
Mr. Gary Martin
Mrs. Virginia Oliphant
Mrs. Robert Pitchford, Jr.
Mrs. Raymond Simmons
Mrs. Russell Sims
Mr. Douglas Van Fleet
Mrs. Juanita Weiss
Mrs. Marc Wilkinson

BARREN COUNTY
Mrs. George J. Ellis, Chairman
Mrs. David Depp
Miss Patricia Doyle
Mrs. James Gray
Mr. Charles B. Honeycutt
Mr. Edwin T. Mayes
Dr. Christine Snavely
Mr. Karl Weiss
Mrs. William Wells

BRECKINRIDGE COUNTY
Mr. Aubrey Bowie, Chairman
Mr. John Stagg
Mrs. Reba Whittler

BUTLER COUNTY
Mr. Clayton Hunt, Chairman
Mrs. Charles Black
Dr. Allen Triplett Corbin
Mrs. Neva Flowers
Mr. Robert Greene
Mrs. Floyd Hammers
Mrs. Frieda Hunt
Mrs. Clay Keith
Miss Bonnie McKinney
Mrs. Pauline Rone

DAVIESS COUNTY
Mrs. Janice Boardman, Chairman
Mr. Charles Buchman
Mr. John Dunn
Miss Joanne Field
Mr. Lynn Luallen
Mr. Lyle Scifres

GRAYSON COUNTY
Mr. Phillip Cooper, Chairman
Mr. Bailey Basham
Miss Ruth Keller
Dr. Charles Knight
Mrs. Cleo Lowrey
Dr. Clyde J. Nichols
Mrs. Phyliss Odle

HANCOCK COUNTY
Mr. Gustaf B. Swanson, Chairman
Miss Burla Neeley, Vice Chairman
Miss Mary Emmick
Mrs. Paul Madden
Mr. Edgar Payne
Mrs. Edgar Payne
Miss Dianne Sandefur
Mr. B. Pressley Smith
Mrs. B. Pressley Smith
Mrs. Stanley Snyder
Mrs. Yvonne Taylor
Miss Faye Whobrey

LARUE COUNTY
Mrs. Betty Mitchell, Chairman
Mr. Garland Blair
Mr. Marvin Dawson
Mrs. Elizabeth Gordon
Mr. Bradley Grubbs
Mrs. Sybil Hazle
Mr. Gene Hoggard
Mrs. Dorothy Kargle
Mrs. Frances LaRue
Mrs. Imogene Locke
Mrs. Grace Middleton

LOGAN COUNTY
Mrs. Thomas A. Noe, Jr., Chairman
Mrs. Henry W. Boyd, III
Mrs. Earl V. Davis
Mr. Ross Dowden
Mrs. Ruston Flowers
Mr. E. Bosworth Grier, Jr.
Mrs. Curry Hall
Mrs. Donald T. Johns
Mrs. Edward S. Johnson
Rev. Tom McGloshen, Jr.
Mrs. Robert McReynolds
Mr. Donald Neagle
Mrs. Leslie Page, Jr.
Mr. Roy D. Reynolds

MONROE COUNTY
Mrs. Laverne Pinckley, Chairman
Mrs. Clarice Bushong
Mrs. Willadean Carter
Mrs. Deleah Nell Eaton
Mrs. Thelma Emmert
Mrs. Velma England
Mr. Randall Grider
Mrs. Mae Van Petett
Miss Rhoda Risner
Mr. Harold C. Smith
Mr. Edwin Steen
Mrs. Mae Taylor
Mrs. Dimple Thompson
Mrs. Elizabeth Wilson

MUHLENBURG COUNTY
Mr. Robert M. Walker, Chairman
Mr. John E. Boggess
Mr. W. D. Bratcher
Mrs. W. D. Bratcher
Mrs. Bill Dennis
Mr. Ed Dyer
Mrs. Ed Dyer
Mrs. S. C. Gish
Mr. John R. Graham

MUHLENBURG COUNTY (Continued)
Mrs. Mildred Harding
Mr. John E. Lam
Mr. Richard Meriwether
Mrs. Richard Meriwether
Mr. Harold Sumner
Mrs. Louise Winkler

OHIO COUNTY
Mrs. Rose Duke, Chairman
Mrs. Gwen Ayer
Mrs. Lucille Davis
Mr. C. B. Embry, Jr.
Mrs. Lora Embry
Mr. John P. Fourgurean
Mr. Eddie Lawrence
Mrs. Lenette Lyle
Mrs. Eunice McKee
Mr. Noble Midkiff
Miss Dorothy Park
Mrs. Judith Potts
Mrs. Suzanne Rice
Mrs. Runelle Riley
Mr. Earl Russell
Mrs. Martha Shields
Mr. James L. Todd
Mr. Joseph Vance
Mrs. Judy Wakefield
Mrs. Flossie Wilson
Mrs. Joyce Wilson

SIMPSON COUNTY
Mrs. Thomas M. Link, Chairman
Mr. Henry Broderson
Mr. J. Bruce
Mr. L. R. Hughes
Mrs. Joe James
Mrs. B. W. Neely
Mrs. Clifton Taylor

TODD COUNTY
Mrs. Zelma Miles, Chairman
Mrs. Evelyn Bell
Mr. George Boone
Mr. Robert Bush
Mrs. Aubrey Campbell
Mrs. Joyce Crouch
Mr. Robert Gover
Mr. William Hancock
Mrs. Frances Lynn
Mrs. Noel Nuckols
Mrs. Lois Powell
Mrs. Dan Rogel
Dr. Robert Shipp
Mrs. Janie Smith
Mrs. Martha Ware
Mrs. Sarah Welburn
Dr. J. C. Woodall
Mrs. J. C. Woodall
Mrs. Delma Joe Woosley
Dr. Bennett Wright
Mrs. Bennett Wright

WARREN COUNTY
Mr. Norman V. Lewis, Chairman
Mrs. Joe Owmby, Co-Chairman
Mr. Thomas Barksdale
Miss Irene Barlow
Mr. Randall Capps
Dr. Howard Carpenter
Mr. Leonard Davidson
Mr. Leo A. Fernandez
Mrs. Billy Joe Gary
Mrs. James L. Hardin
Mr. Larnell Harris
Mr. O. A. Mattei
Mr. D. W. Moses
Mr. F. O. Moxley
Mr. James Owmley
Mr. Bill Parsons
Dr. Neil Peterie
Mr. Douglas E. Robertson
Mr. Charles Rogers

WARREN COUNTY (Continued)
Mrs. Barbara Vincent
Mr. Bill Weaver
Dr. O. J. Wilson
Mr. Douglas Withrow

By way of evaluation it should be here stated that whatever successes have been experienced in conducting the "Cultural Enrichment through Community Action" Project should be attributed largely to the invaluable assistance which both advisory groups gave to the Project Director throughout the four-year period in which the project operated. It would have been literally impossible to generate the interest, the enthusiasm, and the broad participation which characterized this project without the help of these two volunteer groups. There was never hostility or indifference to the workshops in any county or city because a solid public relations foundation had always been established by the County Advisory Committees prior to the commencement of instruction.

Other Participating Institutions

Since it was necessary that Western Kentucky University conduct the workshops in the most suitable facility possible, arrangements were generally made with the local high school to provide these facilities. Occasionally, it was necessary to use a local elementary school for some phase of instruction. In every instance, the superintendent of schools, the boards of education, and the school principals were most cooperative

in sharing their physical plant with Western Kentucky University. In every instance, electricity, heat, water, and natural gas were provided without charge to support instruction in the workshops. Moreover, custodial service in the physical plants was supplied by the superintendent of schools in which the workshops were being conducted. This service, too, was without charge to the University.

It should be noted at this point that the only two senior colleges in the twenty-county service area of Western Kentucky University are in Owensboro, Kentucky. These two institutions are Brescia College and Kentucky Wesleyan College, and both of them cooperated in every way possible with Western Kentucky University and with the Project Director, particularly when the pilot demonstrations were being conducted in that city in 1967. Moreover, both institutions shared instructors from their respective faculties to assist with workshop instruction at the Daviess County High School during the 1967-68 academic year. Such cooperation contributed significantly to a better understanding of the aims and purposes of workshop instruction in Davies County and in the city of Owensboro and stimulated considerable interest in the workshop program as well.

CHAPTER V

PROGRAM CHANGES

This chapter describes certain changes and/or modifications which became necessary in adapting the project program to the various communities in the Western Kentucky University service area.

Curriculum Changes

While Western Kentucky University went into the sixteen counties previously indicated with a view to offering a specific program of instruction in art, music, and the theatre, there were occasions when it became necessary to modify the curriculum somewhat to meet community interests and needs. An example of such modification was in Owensboro, Kentucky, in the 1967-68 academic year where the local dramatic group requested the theatre instructor to combine his instruction with the work of that group and to assist in the production of a play in that city. Another example where the curriculum was modified to meet community interests was in Radcliff, Kentucky, where the theatre workshop was again merged with the local dramatic group in the third workshop session of the 1968-69 academic year to help produce the major dramatic effort of the season in that community. In both instances, however, it was felt that the practical experience gained from working with the two theatrical groups provided worthwhile experiences which fully justified

the modification of the curriculum.

Change of Instructors

The "Cultural Enrichment through Community Action" Project was supported fully by the departments of Art, Music, and Speech and Theatre at Western Kentucky University. The cooperation of department heads and instructors in these three departments was excellent, and the Project Director drew upon instructors for needed skills and competences with complete assurance that the instruction would be of the highest order. Notwithstanding such a splendid working relationship with the department heads and their faculties, it became necessary from time to time to make changes in instruction for one or more of the following reasons:

1. Personal illness
2. Increased campus teaching load
3. Dissatisfaction with off-campus instruction
4. Resignation from the University
5. Change in assignment at the University
6. Cancellation of workshop due to insufficient enrollment.

In addition to the foregoing reasons for making occasional changes in instructors, it should also be pointed out here that there were instances in which it became necessary to recruit an additional faculty member or student asssistant to assist with instruction because of the heavy enrollment. This was true in practically every ceramics workshop taught by Mr. William C. Weaver and in several of the work-

shops in painting and crafts.

Changes in the Program because of the Weather

The month of January proved to be a genuine obstacle to the conduct of the workshops because of severe weather which characterized this month throughout the project period. It required instructors to reschedule their workshops for February and March and thus worked a personal hardship upon them. Moreover, the inclement weather for January frequently decimated some of the workshops and made it difficult to stimulate interest again in the instructional program.

Change in Location of Workshops

In one instance, it became necessary to cancel the workshop at the place where it was initially scheduled and move it to another point. In this instance, the workshop was one in choral music scheduled for Clarkson, Grayson County, Kentucky, where the interest in this aspect of music was rather slight, and it became necessary to relocate the workshop in Rineyville, Kentucky, in the same county. The workshop proved to be a big success in its new location.

Notwithstanding the foregoing changes described above, the general thrust of the workshops in the "Cultural Enrichment through Community Action" Project was ever forward. When changes became necessary,

they were made as expeditiously as possible in order to conserve the energies of the instructional staff and the time of the workshop participants. The changes appear to have been generally understood in every instance at the local level without any adverse effect upon the overall program.

CHAPTER VI

PROJECT RESULTS AND ACHIEVEMENT OF ORIGINAL GOALS

Chapter VI is a detailed presentation of the project results and is also a discussion of the extent to which the original goals were achieved.

Project Results

The results of the "Cultural Enrichment through Community Action" Project could be summed up quite simply by stating that during the four-year period of its operations, forty-eight different workshops were conducted in sixteen of the twenty counties in the service area of Western Kentucky University with a total enrollment of 5,386 participants. This statement, however, does not do justice to the workshop instructors nor to the participants because it omits the wonderful qualitative experiences which most of the participants enjoyed while attending the workshops. Moreover, it does not take into consideration the realization of the hopes and dreams which had long been dormant in the minds of many of the adults and of the development of hobbies which will bring joy and satisfaction for many years to both old and young. While the writer possesses a definite point of view with respect to the project results at the conclusion of the project period, it seems appropriate at this point to allow some of the members of the Regional Advisory

Council, the various County Advisory Committees, and some of the participants to state their views concerning the results of the workshops. The following letters, therefore, are in the files of the Project Director and are quoted verbatim herewith:

Franklin, Kentucky
August 1, 1968

Dear Dr. Wilson:

We of the Simpson County Advisory Committee for Community Enrichment would like to express our appreciation of the workshops provided for the people of this area by Western Kentucky University in an effort to improve their cultural climate.

The workshops have received constant publicity before and during their eleven month duration. Although not as many people as we would have liked attended, we feel that the courses offered have certainly had an impact on many lives and have resulted in two definite manifestations: One - A play presented by the theatre group to an outside audience, to be followed by another, to be presented shortly to two other groups. This theatre group will be the nucleus from which our community theatre will grow. An old theatre building is in the process of being leased to us for a year at the cost of $1.00. It is municipally owned. We have had the service of a consultant from the Actor's Theatre of Louisville to guide us and we are expecting two more consultants, one for renovations and one for the promotion of the theatre and our series of events for the coming season. They will be followed by a director in residence whom we will share with Logan County, all this help coming directly from the Kentucky Arts Commission. The above is due directly to the information and inspiration I received at the Western Conferences.

Two - An art exhibit to be held at the Goodnight Library starting August 2, 1968. Included will be ceramics, papier maché, découpage, acrylic painting, and drawing - all the work of the participants in the workshops.

I feel sure the sessions gave inspiration and encouragement in less obvious ways also.

Our thanks go to all who came so faithfully and promptly and were unfailingly courteous and helpful. We would be remiss indeed if we did not include yourself, whom I am sure gave unstintingly of yourself in the long planning sessions and the tedious working out of details which must have been involved.

It has been a privilege to serve as local chairman and should you need my services as regional chairman I shall make every effort to attend.

Best Wishes,
/s/ Elizabeth Link, Chm.
Elizabeth Link
Regional Advisory Council

Tompkinsville, Kentucky
December 2, 1969

Dear Dr. Wilson:

I was glad to receive the news releases for the next quarter of workshops. Registration is scheduled for 6:30 p. m. on Tuesday, January 6, just prior to the first meeting of classes at 7:00 p. m. The registration will be conducted by the Monroe County Advisory Committee.

I sincerely appreciate the opportunity of your making available these workshops for the people of Monroe County. I have had very nice comments concerning the excellent teaching demonstrated by Mrs. Pauli, Mr. Parsons, and Mr. Sevigny.

Please extend my sincere thanks to these faculty members for their fine work in making our workshops successful.

Sincerely yours,
/s/ Laverne Pinckley
Laverne Pinckley, Chairman
Monroe County Advisory Committee

Glasgow, Kentucky
June 8, 1970

Dear Dr. Wilson:

The cultural workshops have certainly been a success in Glasgow. They have been very popular and attendance has held up. Everyone hates for them to end.

The teachers have been unusually popular, not only because of their ability but also their enthusiasm and interest in really helping.

I am enclosing a section of our local paper to show part of the good publicity the courses have received here. There were very good write-ups on the band and art workshops.

If similar classes are available again I would be glad to help in any way I can. Thank you for making them possible.

Sincerely,
/s/ Frances M. Ellis, Chairman
Barren County Advisory Committee

Russellville, Kentucky
August 19, 1968

Dear Dr. Wilson:

I have been on vacation; hence my delay in replying to your letter requesting information concerning the workshops.

1) I regret that we were unable to maintain a high level of interest in the three workshops through the entire year. By far the greatest interest was shown in the art program, and particularly in the painting classes. I think this was due to a great extent to the fact that there was an art guild in existence in the county and some instruction in painting had recently been given by a local teacher. So the interest was here to begin with, and there was a group of people eager for further instruction in this field. However, the workshop did draw some people who had had no previous experience. One of these was a woman in her seventies who told me that it had been one of the most pleasant and satisfying experiences in her life.

Attendance at the theatre workshop was extremely irregular. To begin with, there was no nucleus of an organized group interested in developing local theatre, though there had been individual expressions of such interest. Secondly, most of those who were interested were mothers of young children, people who found it, at least to some extent, inconvenient to be away from home for three hours on a week night. Last, I believe that the lack of active participation, at least for the first few months, of the type that the art workshop offered, made it more difficult to create and maintain a high degree of interest within the theatre group.

I would say that the music workshop was the least successful of the three. Why, I do not know. At the same time, I am sure that those individuals who did participate received much pleasure and benefit from the experience.

2) Both the art and the theatre workshops have made a distinct contribution to providing continuity in the county in their fields. The Logan County Art Guild has increased in numbers, and during the past year has been benefitted by several visits from the workshop instructor, Mr. Weaver, at its regular meetings. On these occasions, he led discussions, showed filmstrips, and evaluated members' work. This was a direct consequence of the workshops.

The theatre workshop furnished the impetus and helped guide the formation of a Logan County Community Theatre group. This group presented its first production, "Tom Sawyer", in April. The extent of the interest created may be judged by the fact that more than 100 people read for parts. One measure of its success is that over $700 was realized in profits from the two performances.

3) The newly organized Community Theatre plans to do at least two productions a year, one for children and one for adults. Alan Longacres, manager-director of Louisville Actors Theatre, came to Russellville last month and met with local theatre leaders in a discussion of problems and future plans. The Kentucky Arts Commission has favorably received a joint request from Logan and Simpson Counties for provision of a full-time director to work in these two counties during the coming year, and is now in the process of trying to locate a qualified person.

To my knowledge, no new programs are presently being contemplated in the fields of art and music, other than the second deGraffenried Concert Series.

Our County Advisory Council for Community Enrichment continues to function, though we have changed the name to Logan County Committee for the Arts. Working with the Kentucky Arts Commission, we have set up a series of four concerts for the coming year. Last year we had a very successful series of three concerts. There has been a real awakening of interest in cultural activities in the community. The new interest

has been generated and guided by this committee. I consider this a direct outgrowth of the project which you have directed.

I personally appreciate the consideration that you have given to Logan County and the services of those faculty members from Western who have served as instructors in the workshops. My association with you and the Regional Council has been most pleasant and rewarding. I am sorry that other demands on my time have prevented my giving more attention to the project.

Sincerely yours,
/s/ Lillian
Mrs. Lillian R. Noe, Chairman
Logan County Advisory Committee

Hardinsburg, Kentucky
April 30, 1968

Dear Dr. Wilson:

This is a very personal evaluation of the Art Class.

I had reached that time of life, when time seemed to be running out. I had put away all the interests of my youth, all unfinished dreams and impossible wishes. Once, twice, I had tried going to Louisville to the Art Center to painting classes at night, but they were too advanced, I was too tired, it was too late. My wish to learn was increased, but became the more nearly impossible.

I was busy, busy, busy, for fifteen years, at a job in which I was not too proficient, nor very well satisfied. My security was my salary check, my pleasure, in seeing my young relatives go on to fulfill their lives as I felt I had not.

The Art workshop came like a gift, to enjoy.

Larry Peeno is an inspiring young instructor. He showed us some basic first steps, and urged us onward, each within our own capacities.

I feel refreshed, renewed, young, if you will, in the fact that I am growing and learning. I realize that this process can go on all my life, heightened and expanded by my interest in art. I would like very much a class in life drawing, and further classes in painting.

I wish everyone could find something to give them this satisfaction; then, I think, all social and moral problems would be solved, that each might want to work toward the good life, for all.

Thank you, and every one who had a part in this program.

Sincerely,
/s/ Virginia Hendrick
(Mrs.) Virginia Hendrick
Hardinsburg, Kentucky 40143

Glasgow, Kentucky
July 14, 1970

Dear Mr. Wilson:

As a participant in the recent series of classes for Cultural Enrichment, held at Glasgow High School, I would most sincerely like to offer my thanks to all who made it possible. It was so very interesting and stimulating and we all hope there will be more classes offered this fall and winter.

Sincerely,
/s/ Mrs. Teddy Ray

From the foregoing letters, it is apparent that the workshops were highly effective and that they were well received by all who had a share in their planning and execution.

Achievement of Original Goals

When the project was initiated in 1966, it was stated at that time that the development of continuing programs in art, music, and theatre was a major objective of the project. That objective has become a principal criterion for evaluating the project on a year-to-year basis, and the writer believes that it is still valid in trying to evaluate the extent to which the original goals have been achieved. The annual reports for 1967-68 and 1968-69 reported fully on this point and gave a recapitulation of the cities in which community organizations had been initiated to carry on programs in art, music, and theatre. Following is a final recapitulation, showing the cities in the sixteen counties where ongoing programs in art, music, and theatre have been developed:

City	Art	Music	Theatre	Total
Bowling Green (Warren County)	X	X	X	3
Clarkson (Grayson County)	X	X	-	2
Elkton (Todd County)	X	X	X	3
Franklin (Simpson County)	X	X	X	3
Glasgow (Barren County)	X	X	-	2

City	Art	Music	Theatre	Total
Greenville (Muhlenburg County)	-	X	-	1
Hardinsburg (Breckinridge County)	X	-	-	1
Hartford (Ohio County)	X	X	-	2
Hawesville (Hancock County)	X	X	-	2
Hodgenville (Larue County)	X	X	X	3
Morgantown (Butler County)	-	X	-	1
Owensboro (Daviess County)*	(X)	(X)	(X)	(3)
Radcliff (Hardin County)	X	X	X	3
Russellville (Logan County)	X	X	X	3
Scottsville (Allen County)	X	-	X	2
Tompkinsville (Monroe County)	X	X	X	3
TOTALS	13	13	8	34

*Not counted in these totals since the city had similar organizations in being when workshops were initiated.

A total of forty-eight workshops was conducted in sixteen counties during the project period, but in Daviess County, organizations already existed for ongoing programs in art, music, and theatre, in the city of Owensboro. This means that the project was confronted with the development of forty-five organizations in the fifteen remaining counties. From the above recapitulation it will be noted that a total of thirty-four ongoing organizations out of a possible forty-five was actually organized.

This means that the project was effective in 75. 5% of the instances, and from a purely quantitative point of view, indicates that the project was successful and that the original objective was achieved. Moreover, it appears logical to conclude that the project has been successful to the extent that it will provide other options for the young people in the cities where the projects were conducted with respect to enjoying their cultural heritage. They now have the assurance that they can participate in community-supported projects in art, music, and the theatre to a far greater extent than was possible heretofore.

CHAPTER VII

IMPACT OF PROJECT UPON WESTERN KENTUCKY UNIVERSITY

This chapter is concerned with the impact of the "Cultural Enrichment through Community Action" Project upon Western Kentucky University as an institution of higher learning. It is also concerned with an evaluation of what has been learned from conducting this project and how it has contributed to the further realization of institutional objectives.

Impact Upon the Institution

While Western Kentucky University has, since its founding in 1906, recognized its responsibility to all of the people in its service area, the "Cultural Enrichment through Community Action" Project represents the most extensive and concentrated effort of the institution to provide organized instruction away from the Western campus. Extension classes have been conducted for years in such cities as Louisville, Madisonville, Campbellsville, Elizabethtown, Hardinsburg, Edmonton, and Tompkinsville, but courses have been planned primarily for classroom teachers residing in those areas. All classes have required the payment of tuition, and credit has been given for completion of the course. This means that adult participation was highly improbable in most cases. Few adults, unless they were involved in some aspect of education, enrolled in any of the formal courses offered by University Extension.

Consequently, the University, for the first time in its history, has been able to offer both adults and youth an opportunity to participate in non-credit, tuition-free academic activities.

The impact of the project upon Western Kentucky University, in trying to serve people who had not matriculated as bona fide University students, has been enormous. It has required a very significant adjustment on the part of faculty personnel who participated in the project to plan workshop activities for participants with such diversity in age, educational background, experience, and personal interest. Moreover, the logistical problem has been a considerable one because it has been necessary for faculty personnel to transport and set up such heavy instructional equipment as looms, potter's wheels, electric kilns, and dramatic equipment in forty-eight separate workshops during the past four years. Hence, the workshops have required additional time, effort, and the ability to improvise in providing instructional equipment for workshop participants.

It should be noted, at this point, that every adjustment required of faculty personnel at Western Kentucky University in conducting workshop instruction was made successfully. Whereas some of the faculty doubted their ability initially to conduct instruction for students with such diversity in age, educational background, and experience, everyone of them found to his surprise and delight that the adjustment could

be made, and, without exception, every faculty member involved reported an enjoyable and worthwhile teaching experience in the various workshops.

Lessons Learned from the Project

Fortunately for Western Kentucky University, valuable experience was gained by all who had a share in directing and implementing the "Cultural Enrichment through Community Action" Project. Probably the most valuable lesson learned by the University concerned the important role of the various advisory groups. As has been previously noted, the Project Director leaned heavily upon the Regional Advisory Council and the sixteen County Advisory Committees for assistance in planning all of the workshops. However, the planning role was only one of the functions of these advisory groups. The interpretation of the objectives of the workshops to the community, the dissemination of news releases to news media, and helping to register participants for each workshop session were also important functions. Learning to work harmoniously and effectively with such groups and to trust their judgment on matters relating to their respective communities was a most significant lesson learned by all who participated in the project. The significance of this lesson should have lasting and far-reaching value for the University as it undertakes other community activities.

A second lesson learned by the University relates to the interest demonstrated in cultural activities. It was an assumption of the Project Director that a substantial community interest existed in the so-called fine arts and that the response to the workshops in art, music, and drama would be favorable. However, the interest proved to be far greater than anything ever visualized by the Project Director. The interest was found to be so great as to justify such a descriptive term as "hunger" for experiences in art, music, and drama. An example of this interest is shown by the Todd County Advisory Committee which, even though the project is completed, has submitted a request to borrow forty-one stringed instruments to support its own music workshop for the next twelve months. As a consequence of the high degree of interest which has been shown in the workshops, Western Kentucky University will, in all probability, be called upon to render far greater service to off-campus programs than ever before.

A third lesson learned by the University is that it can do a great deal to assist communities in initiating new programs by providing leadership from the University faculty and staff. For the first time in the history of the institution, Western Kentucky University provided members of the University faculty to conduct non-credit academic activities at the community level. In point of total hours of instruction, each workshop was highly limited in what it could do to help individuals

acquire real skills in art, music, or drama. On the other hand, the University provided leadership, and it demonstrated what could be done by communities themselves in supporting on-going programs in these areas. The fact that better than 75% of the communities in which workshops were conducted organized art guilds, community theatres, and choral or instrumental music groups is evidence of the fact that the leadership role of the University is a most important one. It seems appropriate to conclude, therefore, that since the University leadership role was successful with respect to this particular project, it can be equally successful at the community level with other projects as well.

Further Realization of University Objectives

It is probable that the greatest impact upon the institution has resulted from the harnessing of University resources to support such a project as the "Cultural Enrichment through Community Action" Project. For a number of years, the general catalog of the University has included among the purposes of the institution the following one relating to the state and community:

> To influence the State and Community by means of extension classes, correspondence courses, concerts, art exhibits, dramatic performances, lecture services, and educational conferences. These extensions of the University are facilitated through the cooperation of its alumni and friends throughout the State.

It appears to be the consensus of administrative and faculty personnel of Western Kentucky University, at long last, that Western has been able to serve the people in its twenty-county service area more effectively because of the project than ever before and thus implement the purpose indicated above with respect to the state and community. This particular purpose now has greater meaning and significance with respect to "concerts, art exhibits, dramatic performances," and the fine arts, generally, because of the experience which its faculty and staff have had during the past four years.

CHAPTER VIII

RECOMMENDATIONS AND FUTURE INSTITUTIONAL ACTION

Chapter VIII will undertake to enumerate the recommendations which, in the judgment of the Project Director, the State Agency for Title I Projects, the Commonwealth of Kentucky, and Western Kentucky University should consider with respect to continuing education programs hereafter.

Recommendations for the State Agency, Title I, HEA, 1965

1. Retain an advisory group, similar to the State Advisory Council, to work with the State Coordinator, notwithstanding the fact that no federal funds appear to be available beyond 1970-71.

2. Indicate through reports and other documentation to Congress, via the United States Department of Health, Education, and Welfare, a continuing interest and need for funds to support projects approved by the State Advisory Council.

3. Sponsor a state-wide conference on completed projects under Title I, HEA, 1965 to which all United States Senators and Representatives are invited with a view to enlisting their support for a continuation of federal funds to support new Title I projects.

Recommendations for the Commonwealth of Kentucky

1. Authorize the formation of a legislative committee to study the desirability of authorizing state funds to support community action programs in the areas covered by the 1965 Act, Title I, HEA.

2. Authorize the use of public school facilities without cost to all personnel engaged in continuing education projects.

3. Authorize state college and university presidents to earmark a minimum of 2% of their annual budgets to be expended in support of continuing education projects in the service areas of these institutions.

4. Support, in every way possible, the continuation of community action projects similar to those authorized under Title I, HEA, 1965, for the Commonwealth of Kentucky.

Recommendations for Western Kentucky University

1. Designate a full-time field representative to work with local communities in the service area of the institution in drawing upon the resources of the University in the solution of community problems.

2. Conduct a study among community leaders in the twenty-county service area to determine ways in which the University may assist local communities.

3. Compile a list of projects which have been conducted in the fifty states of the United States under Title I, HEA, 1965, with a view to adapting certain of the projects to meeting the needs of Kentuckians in the service area of the institution.

4. Establish a Regional Advisory Council to operate on a continuing basis in order that Western Kentucky University may have the guidance of such a group in working with the various counties in its service area. This Council would work constantly with the field representative designated by Western Kentucky University as indicated in paragraph 1 above.

5. Provide for the issuance of attendance certificates for all who participate in non-credit workshops or academic experiences as a means of encouragement to them.

6. Provide for the recognition of those teachers on the University faculty who render distinguished service in continuing education projects. At present, no provision is made for recognizing the splendid achievements of such faculty personnel involved in off-campus teaching.

7. Invite community leaders in the twenty-county service area to visit the Western Kentucky University campus at every opportunity when programs relating to community life are being presented.

In addition to the foregoing recommendations, it is appropriate to indicate what steps the institution contemplates beyond the completion of the "Cultural Enrichment through Community Action" Project. Following is a list of things which the University may reasonably be expected to carry out:

1. Make resource persons available from the University faculty and staff for lectures, conferences, and consultative services.

2. Loan such instructional equipment as the University may have available to support community projects.

3. Invite community leaders to attend various types of campus programs.

4. Provide from time-to-time exhibits, concerts, or dramatic presentations for purposes of community enrichment.

5. Cooperate with community leaders in conducting studies to determine solutions to local problems.

6. Offer formal credit courses in the various University extension centers for the constituents in the twenty-county University service area.

The foregoing recommendations are based upon present budgetary considerations. In the event that additional funds are appropriated by the Congress of the United States or by the General Assembly of the Commonwealth of Kentucky, Western Kentucky University would then be able to exercise other options in attempting to serve the citizenry in its service area.

A P P E N D I X

APPENDIX A

BIOGRAPHICAL SKETCHES OF

PROJECT PERSONNEL

PROJECT STAFF

PROJECT DIRECTOR: Dr. O. J. Wilson, Professor, Department of Speech and Theatre, Western Kentucky University, 1963-; B.S., Union College; M.A., University of Tennessee; M.S., University of Kentucky; Ed.D., University of Kentucky; Post-doctoral study at the University of Chicago as official "Guest" and at Ohio State University; L.H.D., Union College; Vice-President and President of Findlay College, Ohio; Director of Institutional Research, Western Kentucky University; had experience as dean, division chairman, and department head; author of numerous monographs and articles; extensive travel abroad.

ASSISTANT PROJECT DIRECTORS:

Mrs. Elizabeth Oakes; B.A., University of Iowa, 1966; additional graduate study at Western Kentucky University, 1966-67; author of "Thirteen Frames," Red Clay Reader, No. 6, 1969; Assistant Project Director during the 1966-67 and 1967-68 academic years; managed the Genesis Gallery in Bowling Green, Kentucky, in 1968.

Mrs. Joan G. Capps; B.A., Kentucky Wesleyan College, 1960; M.Ed., University of Louisville, 1967; additional graduate study at Western Kentucky University; Assistant Project Director during 1968-69 and 1969-70.

PROJECT SECRETARIES:

Mrs. Jane Carter; A. A., Christian College, 1956; B. A., Vanderbilt University, 1958; candidate for the Master's degree, Western Kentucky University; Project Secretary during 1966-67.

Mrs. Bonnie J. Hape; attended Indiana State University, Evansville Branch, 1966-67; Project Secretary during 1967-68, 1968-69, and 1969-70.

WORKSHOP INSTRUCTORS:

Mr. James L. Brown, Instructor, Department of Speech and Theatre, Western Kentucky University, 1966-; B. A., Kentucky Wesleyan College, 1965; M. S., Southern Illinois University, 1966; design and technical direction for thirty major productions; member of Alpha Psi Omega, Kentucky Association of Communication Arts, Kentucky Theatre Association, and American Educational Theatre Association; taught Theatre in the project workshops during 1966-67, 1967-68, 1968-69, and 1969-70.

Dr. Randall Capps, Associate Professor, Department of Speech and Theatre; Head, Department of Speech and Theatre, Western Kentucky University, 1962-; B. A., Kentucky Wesleyan College, 1957; M. A., Western Kentucky University, 1961; Ed. D., University of Virginia, 1970; three years of experience as director of high school dramatic productions; author of "The Development of Departments of Speech in Kentucky Colleges," Journal of the Kentucky Association of Communication Arts, Fall, 1969; listed in Who's Who in the South and Southwest and Directory of American Scholars; nominated by Kentucky Wesleyan College as "Outstanding Young Man of America in 1970"; member of Speech Association of America, Southern Speech Association, and Kentucky Association for the Communication Arts; taught Theatre in the project workshops during 1966-67 and 1967-68.

Mr. Leo A. Fernandez, Instructor, Department of Art, Western Kentucky University, 1966-; B. A., University of Texas, 1961; M. F. A., Claremont Graduate School, 1966; taught Art in the project workshops during 1968-69 and 1969-70.

Mr. John Fleming, Instructor, Department of Art, Allen County High School, Scottsville, Kentucky; B. A., Murray State University; M. A., Western Kentucky University; taught Art in the project workshops during 1968-69.

Mr. James H. Godfrey, Assistant Professor, Department of Music, Western Kentucky University, 1958-; B. S. M., Oberlin Conservatory of Music, 1942; M. A., Columbia University, 1953; additional graduate study at Ohio State University, 1967; author of numerous articles in the field of music; active in numerous professional organizations and presently serving as President-elect of National School Orchestra Association; taught Music in the project workshops during 1967-68, 1968-69, and 1969-70.

Mr. Charles B. Honeycutt, Director, Glasgow High School Band, Glasgow, Kentucky; A. B., Transylvania College; M. A., University of Kentucky; additional graduate study at Florida State University and Western Kentucky University; member of the 290th Army Ground Forces Band, the 123rd National Guard Band, and the Lexington Community Symphony; taught Music in the project workshops during 1969-70.

Mr. James R. Jones, Assistant Professor, Department of Music, Director of the University Choral Union, the Men's Glee Club, and the Madrigal Singers, Western Kentucky University, 1967-; B. M., Oklahoma Baptist University; M. S. M., Southern Baptist Seminary; taught Music in the project workshops during 1968-69 and 1969-70.

Dr. William E. Leonard, Assistant Professor, Department of Speech and Theatre, Western Kentucky University, 1969-; B. A., Texas Technological College, 1962; M. A., Texas Technological College, 1964; Ph. D., Ohio State University, 1969; extensive experience in professional summer stock theatre and in directing dramatic productions; taught Theatre in the project workshops during 1969-70.

Dr. E. G. Monroe, Professor, Department of Art, Western Kentucky University, 1958-; B. S., Tennessee State University; M. A., Peabody College; Ph. D., University of Ottawa; active in numerous professional organizations; extensive foreign travel; taught Art in the project workshops during 1966-67.

Mr. Kenneth L. Neidig, Director of Instrumental Music, Ft. Knox Dependent Schools, Ft. Knox, Kentucky; B. M. Ed., Murray State University, 1952; M. A. in Ed., University of Kentucky, 1962; author of numerous articles and workbooks in music; national editor of The Instrumentalist; membership in numerous professional organizations and active in many civic organizations; taught Music in the project workshops during 1969-70.

Mr. Bill D. Parsons, Associate Professor, Department of Speech and Theatre, Director of Theatre, Western Kentucky University, 1968-; B. A., Georgetown College, 1956; M. A., Louisiana State University, 1958; doctoral candidate at Louisiana State University; author of several articles and professional publications and extensive experience in direction in the educational and professional theatre; taught Theatre in the project workshops during 1968-69 and 1969-70.

Mrs. Sue B. Pauli, Director of Children's Choirs, State Street United Methodist Church, Bowling Green, Kentucky; B. M. Ed., Wichita State University, 1950; First flutist, Flint Symphony Orchestra, Flint, Michigan, 1950-53; Consultant, Los Angeles County Schools, California, 1954-55; taught Music in the project workshops during 1968-69 and 1969-70.

Mr. Ohm W. Pauli, Associate Professor, Department of Music, Director of the Western Concert Choir, Western Kentucky University, 1955-; Director of Adult Choirs at the State Street United Methodist Church, Bowling Green, Kentucky; B. M. Ed., North Central College, 1941; M. M., Northwestern University, 1947; has completed all course work toward the doctorate at University of Southern California; participated in Berkshire Music Festival, Tanglewood, Massachusetts in 1949; member of National Association of Teachers of Singing; member of the Board of Directors of National Association of Teachers of Singing and active in many other professional organizations; has served as Bass soloist in numerous oratorios; taught Music in the project workshops during 1966-67, 1967-68, 1968-69, and 1969-70.

Mr. Larry N. Peeno, Instructor, Department of Art, Ft. Mitchell Junior High School, Ft. Mitchell, Kentucky; B. A., Western Kentucky University, 1967; M. A., Western Kentucky University, 1969; taught Art in the project workshops during 1967-68 and 1968-69.

Dr. D. Neil Peterie, Associate Professor, Department of Art, Western Kentucky University, 1966-; B. M., University of Missouri; M. A., University of Missouri; Ed. D., University of Missouri; has exhibited paintings and prints in Missouri, Iowa, and Illinois; taught Art in the project workshops during 1968-69.

Mr. Maurice J. Sevigny, Instructor, Department of Art, Western Kentucky University, 1969-; B. S., Massachusetts College of Art, 1965; M. A. Ed., Massachusetts College of Art, 1969; instructor in crafts at Plymouth High School, Plymouth, Massachusetts, 1965-68; has exhibited in painting, ceramics, enameling, and jewelry shows in numerous New England cities with many of his craft works being sold in various shops in that area; taught Art in the project workshops during 1969-70.

Mr. Verne K. Shelton, Associate Professor, Department of Art, Head, Department of Art, Western Kentucky University, 1963-; B. F. A., Drake University, 1950; M. F. A., Drake University, 1952; taught art in the public schools of Marshalltown, Iowa, in 1951-53, in Galesburg, Illinois, in 1953-57, and in Western Illinois University, 1957-63; taught Art in the project workshops during 1966-67, 1967-68, 1968-69, and 1969-70.

Mr. Robert J. Tucker, Director of Drama, Bowling Green High School, Bowling Green, Kentucky; B. S., Western Kentucky University, 1967; M. A., Western Kentucky University, 1969; has directed such plays as "Oklahoma," "Brigadoon," "South Pacific," and "Harvey"; taught Theatre in the project workshops during 1968-69.

Dr. Thomas W. Watson, Assistant Professor, Department of Music, Western Kentucky University, 1967-; B.S. and B.A., University of Arkansas, 1950; B.M., Oklahoma City University, 1958; M.M., University of Arkansas, 1965; D.M.E., University of Oklahoma, 1967; member of numerous professional organizations; taught Music in the project workshops during 1968-69.

Mr. William C. Weaver, Assistant Professor, Department of Art, Western Kentucky University, 1961-; B.S., Murray State University, 1956; M.A., Ohio State University, 1958; member of numerous professional organizations; has exhibited at the Evansville Museum of Arts and Science, the J.B. Speed Museum, the Nashville Artists Guild at Sudekum House, the Kentucky Guild of Artists and Craftsman at the Berea, Kentucky, Autumn Show, and the 1968 Kentucky Art Educators Conference, Bowling Green, Kentucky; assisted in producing several motion picture films for instructional purposes; taught Art in the project workshops during 1966-67, 1967-68, 1968-69, and 1969-70.

CONSULTANTS:

Dr. Howard R. Carpenter, Professor, Department of Music, Head, Department of Music, Western Kentucky University, 1953-; B.S., State Teachers College, New York; B.M., University of Alabama; M.M., University of Rochester; Ph.D., University of Rochester; former Head of Music, University of Richmond, Virginia; Instructor of violin and conductor of orchestra at University of Alabama; member of Southeastern Composer's League and American Musicological Society; Consultant to the Project Director during 1966-67, 1967-68, 1968-69, and 1969-70.

Dr. C. Charles Clark, Professor of Education, Assistant Dean for Laboratory & Field Programs, Western Kentucky University, 1963-; B.S., Southwestern Oklahoma; M.S., Texas A. and I. College; Ed.D., University of Oklahoma; former Associate Professor at Ft. Hays Kansas State College, President of Paris Junior College, Texas; Ex-President of Texas State Teacher's Association; member, N.E.A., Who's Who in American Education, Presidents and Deans of American Colleges and Universities; Consultant to the Project Director during 1966-67.

Mr. Frank Crockett, State Supervisor of Music, State Department of Education, Atlanta, Georgia; Consultant to the Project Director during 1966-67.

Mr. Hoyt Galvin, Director, Libraries at the Public Library of the city of Charlotte and the County of Meckelburg, North Carolina; B.S., N.L.S., University of Illinois; nationally recognized as a leader in the public library field; author of "Films in Public Libraries"; editor of the book, Planning A Library(1955), and regular contributor to library periodicals; Consultant to the Project Director during 1966-67.

Dr. Russell H. Miller, Professor, Department of Speech and Theatre, Western Kentucky University, 1947-1968; B.A., University of Mississippi; M.A., University of Mississippi; Ed.D., Columbia University; former instructor of History at the University of Mississippi; member, Speech Association of America, Southern Speech Association, Kentucky Education Association; Head of Alley Playhouse, Bowling Green, Kentucky; Consultant to the Project Director during 1966-67.

Dr. John D. Minton, Dean, Graduate College, & V.P. for Administrative Affairs. Western Kentucky University, 1958-; B.A., University of Kentucky; M.A., University of Kentucky; Ph.D., Vanderbilt University; former teaching experience at Vanderbilt University and University of Miami; member, ex-President of the First District Education Association, K.E.A.; life member, N.E.A.; President, Trigg Co. Teachers Association; Consultant to the Project Director during 1966-67.

Mr. Walter Sharp, Acting Director of Tennessee Fine Arts Center, Cheekwood, Tennessee, and first Chairman of the Tennessee State Commission on the Performing Arts; M.A., Harvard University; former Chairman of Department of Fine Arts and Music at Vanderbilt University; Consultant to the Project Director during 1966-67.

Mr. Burnett H. Shryock, Dean, School of Fine Arts, Southern Illinois University, Carbondale, Illinois; A.B., University of Illinois, 1925; M.A., Columbia Teachers College, 1940; international authority in the field of art with extensive experience in exhibiting portraits, murals, and water colors; has won many awards and many high honors in his field; Consultant to the Project Director during 1966-67.

Dr. Paul L. Soper, Head, Department of Speech, University of Tennessee, Knoxville, Tennessee, and Director of Carousel Theatre; B.S., University of Washington, 1930; M.A., University of Washington, 1932; Ph.D., Cornell University, 1941; L.H.D., Findlay College, 1962; author of numerous books, monographs, and articles in professional journals; many years of experience in directing plays in educational and professional theatre; Consultant to the Project Director during 1966-67.

Miss Sara Tyler, Director of Library Services, Professor of Library Science, Western Kentucky University, 1937-; A.B., Western Kentucky University; M.A., George Peabody College; member, American Library Association; Kentucky Library Association, Director, Vice-President, President; Southeastern Library Association, Director; Beta Phi Mu; Pi Gamma Mu; Kappa Delta Pi; K.E.A.; Who's Who in Library Service; Who's Who in American Education; ALA state representative; Consultant to the Project Director during 1966-67.

Dr. W. Hayes Yeager, Professor, Department of Speech and Chairman of the Department of Speech, The Ohio State University; Ph.D., George Washington University; author of Effective Speaking and Practical Business Speech; co-author of Principles of Effective Speaking; Consultant to the Project Director during 1966-67.

APPENDIX B

STATISTICAL REPORT

To be completed and returned with Final Project Report.

1) Identify the participating (sponsoring and cooperating) institutions of higher education by type:

X---(a) land grant college and/or state university
(b) other 4-year public
(c) 2-year public
(d) 4-year private
(e) 2-year private

2) Categorize your program by central purpose:

X---(a) individual improvement
(b) organizational change
(c) improvement of services
(d) managerial improvement
(e) multi-purpose (specify)

Individual improvement programs aid individuals in coping with social and economic problems or assists in personal development.

Organizational change programs are directed toward effecting substantial changes in quality of physical facilities and/or organizational structure, reallocating or reassigning human resources, formulating innovative methods for dealing with problem situations, etc.

Improvement of service programs are directed toward achieving higher standards of performance.

Managerial improvement programs deal with inadequate planning or uninformed leadership in such areas as distribution and maintenance of natural resources. Conflicts in federal-state-community relations, and improved decision making by elected officials and general public.

Multi-purpose programs are those which deal with more than one kind of defect or inadequacy.

3) Categorize your program by methodology:

(a) course
X--(b) conference/workshop/seminar
(c) counseling service
(d) radio/TV
(e) research demonstration/experimental
(f) course and counseling
(g) conference and counseling
(h) radio/TV and counseling
(i) radio/TV and conference
(j) radio/TV and course

4) Categorize your program by duration of activity:

(a) one half day
(b) one day
(c) two to five days
(d) six to fourteen days
(e) fifteen to thirty days
(f) one to three months
(g) four to twelve months
X--(h) more than one year

The duration of program activity is the period of time over which participants are involved in an educational activity. The activity need not be continuous and need not necessarily involve the same group of participants. For example, a course which is held once a week over a period of six months is categorized as having duration of four to twelve months.

5) Categorize your program by frequency of session:

(a) one time only
(b) daily
(c) weekly
(d) two-three times weekly
(e) monthly
X--(f) twice monthly
(g) other (specify)

Determine frequency of session from project staff's viewpoint -

not participants. For example, a program to conduct identical workshops at four locations over a four month period would be categorized as monthly - not one time only.

6) Categorize your program by total instructional or service hours:

(a) 3-6 hours
(b) 7-14 hours
X--(c) 15-30 hours
(d) 31-60 hours
(e) 101-300 hours
(f) over 300 hours

Determine total instructional hours from project staff's point of view - not from individual participants viewpoint.

7) Categorize your program in relation to prior history:

(a) new program
X--(b) continuation of Title I supported program
(c) expansion of improvement of Title I supported program
(d) expansion or improvement of existing, non-Title I program

8) Categorize your program by extent of geographic area served:

(a) one neighborhood within a city
(b) two or more neighborhoods within a city
(c) city-wide
(d) two or more cities/towns
(e) a standard metropolitan statistical area
(f) multi-county section of state
(g) state-wide
(h) multi-state
X--(i) other (specify) - Sixteen(16) counties in the service area of Western Kentucky University.

9) Categorize your program by population of geographic area served:

(a) over 1,000,000
(b) 500,000 - 1,000,000
(c) 250,000 - 500,000
X--(d) 100,000 - 250,000
(e) 25,000 - 100,000
(f) 5,000 - 25,000
(g) less than 5,000

10) Categorize your program by nature of area served:

(a) urban
(b) suburban
(c) rural
X--- (d) urban and rural
(e) urban and suburban
(f) urban, suburban, and rural

11) Categorize your program by type of program leadership: A major share of the program was carried out by

X--- (a) college/university faculty and staff
(b) consultants
(c) participants
(d) faculty and participants
(e) others (specify)

Type of program leadership refers to the kinds of individuals who are responsible for carrying out the major share of the total program activities such as planning, instruction, counseling, and evaluation.

12) Categorize your program by projected follow-up activities:

(a) conferences/courses/workshops to be held
X--- (b) participants will hold meetings on their own
(c) definite group action project to be undertaken
(d) definite individual action project to be undertaken
(e) public information program to be undertaken
(f) other (specify)

13) Categorize your program by major evaluation procedures:

X--- (a) participants reactions
(b) administration of pre and post tests to participants
X--- (c) staff appraisal of changed group practices
(d) other (specify)

14) Total number of participants: 5,386

State the number of those persons directly involved as participants. If actual numbers are unknown, provide an estimate and indicate that it is estimated. For audiences of radio and TV programs, include only those for whom there is some tangible record of participation such as

registration with an institution, purchase of materials, or involvement in an organized discussion.

15) Demographic data on participants (estimate if actual data is unknown):

A) Males

1) Number by age group:

(a) under 21 _____
(b) 21-35 _____
(c) 36-55 _____
(d) over 55 _____

THIS INFORMATION IS NOT AVAILABLE

2) Number by education level:

(a) 8th grade or less _____
(b) high school _____
(c) college _____
(d) advanced study _____

THIS INFORMATION IS NOT AVAILABLE

B) Females

1) Number by age group:

(a) under 21 _____
(b) 21-35 _____
(c) 36-55 _____
(d) over 55 _____

THIS INFORMATION IS NOT AVAILABLE

2) Number by education level:

(a) 8th grade or less _____
(b) high school _____
(c) college _____
(d) advanced study _____

THIS INFORMATION IS NOT AVAILABLE

16) Estimated number of secondary beneficiaries: 100,000 *

Include in this number those individuals who will be directly affected by the participants reported in item 14.

* It is estimated that each participant will, in the course of his or her life, exert an influence on at least twenty additional persons in art, music, or the theatre.

APPENDIX C

DISTRIBUTION OF FINAL

PROJECT REPORT

PERSON OR ORGANIZATION	NUMBER
President Dero G. Downing	1
Vice President Raymond L. Cravens	1
Vice President John D. Minton	1
Vice President Harry K. Largen	1
Dean Paul G. Hatcher	1
Dean William R. Hourigan	1
Dean William M. Jenkins, Jr.	1
Dean Tate C. Page	1
Dean Marvin W. Russell	1
Dr. C. Charles Clark	1
Dr. Randall Capps	1
Dr. Howard R. Carpenter	1
Mr. Verne K. Shelton	1
Mr. Curtis A. Logsdon	1
Project Staff	5
Instructors	18
State Agency for Title I, HEA, 1965	200
Board of Regents, Western Kentucky University	9
Council on Public Higher Education	1
Division of Archives and Records of Kentucky	1
Kentucky Historical Society	1
Library of Congress	2
Library, University of Kentucky	1
State Library	2
TOTAL	254

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